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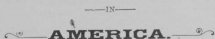
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Vol. VIII.

JANUARY, 1885.

No. 1.

ORGAN PLAYING.

It is not to be denied that organ playing now-a-days has lost much of its old dignity—so befitting the noble and majestic character of the instrument! The organists of to-day strive for effect. They treat the organ as a secular orchestra, and the music performed in the churches is purely and simply theatrical. No profundity of thought, no earnestness of feeling, no whatever, and but little skill are required for this style of church music, which appropriates the popular airs of the day, whether operatic or otherwise, and serves them up in cheap arrangements, much resembling the clap-trap fantasias of fashionable piano-forte scribblers for the beginners or moderately advanced pupils. In the time of Bach and Handel, these things were different. Composers of their period wrote from religious inspiration, and laid at the foot of the altar the best fruits of the most serious and persevering study. The idea of patching up a string of melodies to please the rapid taste of frivolous congregations never entered their minds. Their deepest and most pious convictions were their only guides, and their true and innocent love of the art, with their marvelous diligence in cultivating and fathoming its resources, made them masters of such skill that even the best among us of to-day look up to these grand old minds and reverence them as something almost superhuman, and well nigh unattainable. Can anything surpass the beautiful compositions of Bach and Handel upon the organ? Are they not as fresh and lovely in spirit as they are varied and profound in their rich complexity as if they presented a *future* development instead of one of the past? But the modern organist shrinks from them because they are too difficult, and because he has (but too frequently) learned too fast and too superficially. The necessity to make money as easily and as quickly as possible has corrupted the purity of the artist, and he makes it a study to please his patrons, instead of educating and elevating their taste and conquering the art in its noblest forms. That there are exceptions among the musicians of the day, we need not say. But enough of fault finding with circumstances and facts, which are, for the time being, unavoidable. We will take things as they are, just show and devote the remainder of our article to the correct manner of playing the organ, and using its stops or registers, and pedals, irrespective of modern or classical style of composition. The organ of the organ comprises three distinct and important divisions.

1. The management of the keyboard, or education of the fingers to the correct organ touch.
2. The judicious and tasteful use of the stops.
3. The skilled use of the pedals.

MANAGEMENT OF THE KEYBOARD.

Many people suppose that piano and organ playing interfere with each other, and that one is apt to spoil the other. This is not the case so long as either is not exclusively practiced. If the study of both is kept up, they help each other. The basis of touch in each instrument is the *legato* style. Both organist and pianist should strive to attain in it *perfection*. There are three ways of producing it, all three being necessary and according to circumstances and the requirements of the case. 1. By carefully reaching from the key and then the finger joining the notes together; 2. By a judicious changing of fingers upon sustained keys; 3. By such quick removal from any given place to any other, near or distant, that no appreciable disconnection is perceptible. In the latter case the keys must be held firmly to the console, and the fingers must be so positioned, the fingers and hand being displaced to the next position, at a single stroke and with the utmost

rapidity, security, and neatness. This method is especially useful in the playing of entire chords. A short, snappy touch is death to all good organ playing, and organists should be careful to avoid the misuse of the *staccato*. In this respect the piano and organ differ essentially from each other. The responsiveness of the piano, especially when the pedal is taken, is such that the most rapid and finest touch will produce a clear and thoroughly well formed tone, even though it be of puny quality. On the organ more time is required for the production of tone, and therefore a very short *staccato* must never exceed the *moderately short* quality. There is another essential difference in the piano and organ touch. On the piano, tones may be modified from soft to loud, at will, by the greater or less application of force. On the organ, power of tone is exclusively regulated by the number and kind of stops. While the pianist is there, constantly making and fashioning the tone, and must therefore constantly modify the application of force, the organist must play with firmness and a certain amount of quick force, and then holds down the keys at bottom-pressure.

THE JUDICIOUS AND TASTEFUL USE OF THE STOPS.

Space will scarcely permit more than a very general statement of this part of the subject, enough, however, can be indicated to safely guide the intelligent reader.

The use of an organ, no matter how small or large their number, must be regarded: 1. In the light of a distribution of forces; 2. In their variety of color for special uses; 3. In the difference of quality of a clear, open, subdued, penetrating, thin, full, broad or round tone; 4. In their relations of pitch. When the organ has become fully acquainted with the resources of his instrument and understands clearly what the requirements of the moment are, he will know how to make an advantageous choice of stops. If he accompanies a quartette of voices, he will take care to support them without evering over them, or even obscuring in the least degree, or interfering with the clearness, prominence, purity, ease and comfort of their singing. A grander and more majestic treatment may be required when he accompanies a chorus, while a more or less subdued manner becomes necessary when he accompanies a solo singer. In all these different cases a proper distribution and balance of forces must be selected. To accomplish this the stops must be judiciously combined in regard to their pitch. The basis of each combination (with rare exceptions) demands a sufficient and palpable amount four-foot pitch, or way of eight-foot stops, (one or more), which represent the standard-pitch, the same as that of the piano. To these may be allied one or more four-foot stops, to add brightness, color, brilliancy or expression. Higher-pitched stops may be added after the four-foot stops, also mixtures. The latter must never be made prominent, and are used in larger combinations only. The same general rule applies to all stops of higher than four-foot pitch.

Concerning the variety of color of different stops good taste demands that the solid qualities of diapason and principal should form the groundwork of all nasal combinations. Fancy stops may occasionally have the upper hand, but may very generally be used in connection with the former.

Whether the total effect of the organ shall be subdued, clear, gentle and humble, or penetrating, broad and majestic, depends entirely upon circumstances, and the organist of skill will have no difficulty in selecting suitable registers.

THE SKILLED USE OF THE PEDALS.

To attain skill upon the pedals, the student should from the beginning accustom himself not to look from the pedal keys, but rather pull out one

of the pedal-couplers, and look at the manual, until he can also dispense with that assistance. The pedals might be practiced alone half an hour or more each day. Then, after a few weeks, in conjunction with the left hand alone, taking care to choose those exercises in which the pedal part will differ essentially from that of the manual. After some ease has been attained in this, both hands may be practiced, supported by the pedals, under the strict rule that the three parts, right, left, and pedal, shall each be *obligato*, that is, individually different from each other. Meanwhile the player must not look upon the pedals.

To become a good organist, years of careful and conscientious application are necessary, and let the student remember that the unceasing study of Bach, Handel and other classical writers—can alone lead to excellence.

When the pedal-tones required to be prominent or a solid foundation seems desirable, a third more of power may be allotted to it than to the manuals, providing care be taken not to combine with it couplers containing stops of too elevated pitch.

A volume might profitably be written upon the art of organ playing; here, in our limited space, we can but indicate and suggest. What we have said is not new, and perfectly well known to all good organists. We chiefly desired to inform the general reader and to awaken in him an interest in a subject, without which no discussion and instruction, the more so that a regeneration and purification of the organ style of the day is becoming an urgent necessity.

JAPANESE MUSIC.

MUSIC is a popular art among the people of Japan. It is considered indispensable at any festival; and in every house at least a small number of musical instruments are to be found.

The *koto*, an instrument with thirteen strings, and the *Samisen* form part of the humblest troupe of street musicians. Providers upon the guitar stand at every street corner, while in *Yoshiwara*, the pleasure ward in Yokohama, there are three hundred and ninety-five tea houses where every meal is enlivened by music. There is not a single public house where the traveler lacks opportunity to hear the *Guechokin*, young girls who play upon the *Schwinnig*, an instrument somewhat resembling a guitar.

The musicians form a solid caste in Japan. Some are clothed with official dignity, and take part only in religious ceremonies or very important public festivities; others are independent, and always ready to offer their services for private enterprises. The musical caste is divided into four grades, the division being unfortunately influenced by wealth and political position quite as much as by merit. Those of the highest grade are called *Gokenno*, and hold a position equal to the highest political dignity; in fact prices often associated themselves with musicians of this rank. Their best orchestra is in the service of the *Mikado* and is called *Gokenno* or *Gekken*. Among its archives are manuscripts of such high antiquity that the text cannot be deciphered. Musicians of the second grade (*Gummi*) hold the same social position as the average Japanese merchant, and are usually totally ignorant of the theory of music. The orchestra of the *Yeyoon*, an organization called *No* belongs to this class.

The endeavors of a certain fellow to attract some modern attention to his unimportant person by little finger at the theatre, and by the beginning of his career, his ungrammatical stuff, however, are very funny, but as we have not "gunning" for him, he will not succeed in drawing our fire.

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N this, the initial number of the eighth volume of KUNKEL'S MUSICAL REVIEW (the seventh under its present editorship) the editor has no excuses to make for the past, no promises for the future. He is satisfied with the enemies as well as the friends his course has made for himself and this paper, and he will be quite happy if he largely increases the number of both by means of his writings in the present volume.

THE year which has just closed has been an uneventful one in the realm of music. If we except the *Morceaux de Vitas* of Gounod, whose scope and general plan, as published, promises a work of unusual interest, but of which we really, as yet, know nothing; there has been no work created during 1884 which deserves more than a passing mention, nothing that can be called a great addition to the literature of music. No new stars of any magnitude have made their appearance in the operatic firmament during the last twelvemonth, nor has any new concert singer or instrumentalist astonished any one. No great conservatories or other musical institutions have been founded and no large endowments have been given to those already in existence. Even in the matter of trade in musical goods and instruments, there seems to have been a general depression throughout the world. In a word, 1884 has not been a musical year. Let us hope that 1885 will be more satisfactory!

MUSICAL PRECOCITY.

HE "infant phenomenon" in music is always the laughing stock of musicians and often the admiration and pet of the uninitiated. Every few weeks, one sees going the rounds of the press some story of the marvelous musical genius of some five year old boy or girl, who is sure to be some second Mozart or something even greater. This has been going on for a score of years to our knowledge, and probably much longer, and yet the oft-promised second Mozart comes not. The fact is undoubtedly that, in a very large majority of cases, a very moderate amount of skill has been magnified by the fond ignorance of doting relatives into something prodigious, and has been so written up for the press by some gallant reporter of dog-fights and "social sensations," whose knowledge of music was limited to the recognition of a vague difference between "Old Hundred" and "Yankee Doodle;" but even making allowance for those cases, there must be not a few where there was remarkable talent in the children. Then, why have they not been heard of afterwards? If we bear in mind the fact that the young Mozart was undoubtedly a musical prodigy, received constant and regular tuition from his earliest youth until he reached

adolescence, we may find one of the causes why his would-be successors stop at the would-be. But few of the precocious musicians we hear of. Ordinarily, they are freely told that they are geniuses and, naturally, as such, are to be excused from the drudgery of study and practice.

Of course, the parents belong to some church, society or lodge, which, once or twice a year, gives a "complementary" or "benefit" concert, and on these occasions these bright infants are put forward and made to go through their little pieces, while an unpaid clique of the family's friends applaud to the echo the crude but ambitious performances of the youngsters, who are not so young as to be inensible to flattery. Thereafter, whatever time and labor are expended by the youthful "genius" in the study of music, must be spent on learning showy and usually inappropriate compositions; the hard work of systematic study is eschewed, and while the hare is browsing here and gamboling there, the race is run and the tortoise has distanced him.

If the teacher remonstrates, papa and mamma pay him off and employ one who will be ready to recognize the wonderful talents of their offspring. The result is, in all cases, supercilious little fools who, as soon as they are left to compete with others in the open arena of the world, are distanced and forgotten by friends and foes alike—if indeed they ever have amounted to enough to have foes.

Again there are certainly cases where early development does not continue beyond a certain age, cases of rapid growth followed by rapid decay, which are not due to the character of the cultivation but only to inborn peculiarities of the individual.

But, if in not a few cases, parents unwisely create an atmosphere of adulation about their bright children which stifles and destroys the talents which they would like to foster, by too early introducing them to the glamour of the concert room, we think there are many others in which the fear of the results we have depicted, an idea that any early training is a forcing process, leads parents to delay much too long the cultivation of the musical talents of their children.

In the first place, musical talents develop early, if at all. Still, a distinction should be made between the talent for creation or composition and that for execution or performance. The latter is always an early growth. The history of music does not present a single instance, so far as we know, of a piano virtuoso who was not such at the age of twenty. We do not mean that there was no increase of skill after that age, but that a standard as an artist had been obtained at that age. The causes of this are obvious; one of the elements (not the highest but an indispensable one notwithstanding) of pre-eminence as a performer on any instrument is dexterity, a dexterity which can only be obtained while the nerves, tendons and muscles are still in their growing, formative, plastic period. The judicious practice of five finger exercises, for instance, cannot be begun too early with a child who is intended for a pianist, provided the consecutive keys—we say the judicious practice, because there might be such a thing as the bending out of shape (inward) of the little finger, if the child is allowed to strike the fifth key with the side of the finger, as it is not unlikely to do (especially if the action of the piano is somewhat stiff) in order to get the additional weight of its little hand and the more direct action of the muscles of its wrist to press down the key.

What is true of the piano is true of every other instrument. The earlier its study is begun, the better. The same is also true of the voice, if care be taken to cultivate the child's voice as that of

a child and to watch its changes so as not to destroy the organ by undue efforts at improper times.

Talent for composition usually develops later, and few indeed are the compositions of even those whom posterity has called geniuses that were written before the age of which we desire to hear, even here, the flames of genius often began to burn in the form of compositions, even in the midst of difficulties, at an age when most of the parents of our day would, if they could, put an extinguisher upon them for fear of violating some supposed physiological law of development.

Händel, who at the age of eight was played upon the organ before the Duke of Weissenfels in a manner to astonish him, began writing "a sacred motet every week for exercise," under the direction of Zochan from that age until some years later, although he did not produce his first opera, *Almira*, until he was twenty, nor the oratorios upon which his fame rests until he was fifty-five years old.

Haydn, who says that he had "such facility in music that by the time he was six, he stood up like a man and sang masses in the church choir and could play a little on the clavier and the viola," wrote nothing worthy preserving until he was past twenty, but, without having received any instruction in harmony and composition, from the age of eight he wrote music "upon every blank page of music paper on which he could lay his hands."

Mozart was undoubtedly a prodigy. At three years of age he began to pick up musical instruction from hearing an older sister play—at six he played at Court, and it is said that some of his compositions written when he was but nine or ten years of age, have a real merit. His first opera "La Finta Semplice" was written in his twelfth year. Prodigy though he certainly was, his father did not neglect the systematic training of his genius. Cherubini, says of himself: "I began to learn music at six and composition at nine." By the time he was sixteen he had composed three Masses, two Dixits, a Magnificat, a Miserere, a Te Deum, an Oratorio, three cantatas and a lot of smaller compositions, although it was not until he was twenty-eight that he began the series of works that have made him famous.

Beethoven began composing at nine or ten years of age, although nothing worthy of him came from his pen until he was twenty-two or three.

Mendelssohn's mother, long before he had another for a teacher (and he had Mme. Bigot as a teacher at the early age of seven), had begun to teach him music, commencing with lessons five minutes long and gradually increasing the time as he became able to do more. He was but nine when he appeared in public as a pianist with great success, and from his twelfth year began composition systematically. It is probably due to the training so early begun by his parents that he is one of the exceptions to the rule we have mentioned of composers writing little that is worth preserving before they attain early manhood, since his "Midsummer Night's Dream Music" was composed when he was but his eighteenth year.

Wagner's talent for composition exhibited itself (rather grotesquely, as he himself admits), when he was yet but a boy, and Gounod's musical training began at his mother's knee although neither produced any great work before they had reached manhood.

Examples might be multiplied indefinitely but they all point the same way. Great talents for music develop early, talent for execution first, talent for production, if ever, later. Such talent when exhibited should not be repressed nor treated as a novel condition, but cultivated carefully and systematically, but in the large majority of cases the exhibiting of precocious children as "marvels" or "prodigies" kills their growth as musicians and should be scrupulously avoided by their guardians.

C. T. SISSON.

do not know nor where the gentleman whose picture appears upon this paper was born. We know he must have been born on some lucky day for Sisson is nothing if not lucky. The fact that his picture appears in this issue is itself a proof of our allegation.

At the close of the year our publishers determined to print in this issue the picture of some one of the authors whose compositions grace their catalogue. Not knowing just whom to select, they had the names of the writers of paper and placed in a box, and the first pretty young lady who came to their office was asked to draw one of the papers. She did so, and the paper was unrolled it was found that the name of Sisson led all the rest. It turned out the picture of the victim, which was forthwith changed over to Messrs. Cramer & Lange, who deserve great credit for their excellent reproduction of it in the form of a wood cut.

Of course, this picture was (and is) to be a surprise to "Old Sis," as his friends familiarly call him, and yet we wished to obtain some data for a biographical sketch. We therefore wrote Sisson telling him that "we wished to settle a little bit" we wished to know the place and time of his birth, his first connection with music and the music trade, the date of his marriage, etc. The letter sent to New York reached him in Pittsburgh and from the latter place he wrote the editor a letter from which we quote briefly:

"I'm neither a horse race nor a game of base ball—I'm not even a national election and don't like to be made the subject of bets. Besides, I don't remember; what I know of the date and place of my birth is vague, and you, who are a lawyer, would hardly take that as evidence. I was not an active agent in that transaction and don't wish to be held responsible therefor. My first connection with music, I believe, came made under a hickory sprout one fine spring day, i. e., my voluntary connection for I have a faint recollection of some previous vocal performances before small but appreciative audiences which had something to do with lucky sprouts selected by my elders." There was more in the same strain. We are therefore reduced to a rehearsal of what we know personally of Mr. Sisson. He has for many years been in the music business. For several years, he ran two large music stores in Texas, but his knowledge of the ways of the west and his well-known business integrity made him desirable as a manager of agencies to certain large Eastern houses. When Mr. Sisson sold out his stores in the Lone Star State and went out upon the road, his equidistant features him the confidence alike of his customers and of his principals. He is a lover of music as an art, the author of a number of easy, but very useful, piano works, the best known of which are probably the "Oleander Blossoms" series, published by Kunkel Brothers, from which some selections have heretofore appeared in this journal. We have characterized Sisson as "lucky," but those who know him best all agree that his "luck" is mostly well-directed energy, coupled with an almost inexhaustible fund of genial good-nature. When he sees himself in the Revue, Sisson will wish he had not answered it. Apparently, but perhaps his nonsense may have proved quite as interesting to our readers as would have been a dry statement of dates and names of places.

NATIONAL MELODIES.

Crossing the Pacific from San Francisco to Sidney, a highly cultured gentleman—in fact, a literary man—remarked to me that it was very curious to find on my way to play from time to time popular melodies at my concerts. "I understand the word 'concordance,'" and I am the pivotal column of my letter, and you will see why. Permit me to communicate, through the medium

of your valuable paper, my reply, which I will give faithfully, simply, and as briefly as possible. This matter being, from a musical and historico-artistic standpoint very important, it is not so very easy to condense it; but I will try all the same to do as well as I can.

The gentleman was not a musician, and my verbal answer was as follows, and be it said once for all. "My dear friend, I am, as you remark, very often requested to play at my concerts some popular melody, familiar to all, and people who address themselves to me generally accompany their request, just as you did, with excuses for trespassing on the sacred art's sacred temple for expressing such a wish. In the first place, I may say that when I play a popular melody I choose only such as have intrinsic musical value.

And here is where the big mistake comes in on your and on my part. Should people request me to play a trashy piece, even if popular—which sometimes happens—I simply refuse to comply; but I never refuse to play a familiar, popular melody, if good.

Now let me further explain myself. The domain of art is infinite; it may have a beginning, but most certainly has no end. It is infinite, and the

them the importance (on account of their familiarity) they so richly deserve constituting. This really do one of the brightest ornament and most faithful expressions of their nationality and characteristic individuality. It is not given to everybody. "Qui bene distinguit, bene docet." All those airs are generally put indiscriminately into the same hazy, good and the bad together.

Now, as there is bad, good, and magnificent literature; bad, good, and magnificent painting; so, too, forth, in every branch of art; so there are mediocre, even absolutely bad popular melodies. And then, again, there are good, fine, even sublime ones. Again, I repeat, the composers of most of these melodies, especially the old ones, are unknown. They were probably composed unconsciously, in a moment of inspiration.

Let me name at random a few of the most perfect Scotch national airs, known almost to everybody. "Auld lang syne," a dear old song, without which friendly gatherings amongst English speaking people all over the globe would lose much of their charm. How frank and straightforward is its flowing melody. "Ye banks and braes"—how it fascinates us with its exquisitely smooth and lyric strain. "Auld Robin Gray," a melody worthy of Beethoven. "Scots wha hae," with its rugged and solemn, antique grandeur. "Charlie is my darling," with its spirit stirring melody. "The Campbells are coming," with its savage clannish majesty. "John Anderson, my Jo," evidently an old Gregorian melody—simple, gloomy and grand.

I could name many others, and perfect ones too—Scotch, Irish, English, and of all other nationalities. Volumes could be written on this subject, but I must be brief, and condense my remarks as much as possible. I must repeat again to you that all these melodies I have named have absolute and intrinsic musical value. They are perfect genes, and in reality tuneful poems. But I cannot help naming some more, for instance, the multitude of exquisite Irish airs. What superb characteristics! I will give you one, which I have nearly at a loss for sufficient expression. The last rose of summer," with its melancholy, fragrant sweetness: "Silent, O Moyle," with its inexpressible sadness; "The harp that once in Tara's halls," which air tells us so much of bygone glory, and others, and again others, all magnificent melodic pearls—which Fin can wear with pride in his diadem—and then, again, those innumerable gay, half-merry, half-sad, sturdy and jolly melodies in papa and mamma's time.

These beautiful strains we possess in his glees, madrigals, merry songs, and jolly, jolly hompings. Don't laugh, my dear friend, those horrid dancing tunes are very fine, a thousand times finer and better than those sands of pale-faced, uncharacteristic compositions of our days. What wealth you possess in your national wealth you possess in your national anthem, "God save the queen" (or king). Hasn't it strain of grandeur, of nobility, of grandeur of a Dorian temple? They say it was composed by a Dr. Bull. May be. Nobody knows exactly who its composer is. But it expresses English loyalty—permit me to express thus—it adapts itself wonderfully to John Bull's nature. You may wonder my friend of middle age, in so many favorite national tunes. I omitted to mention the terribly popular "Home, sweet Home." I did not put it in for a special reason of mine, which is, because it is not a national melody at all; it is an importation, and not a happy one either. There are thousands of middle-aged, either, though the words, which are so dear to all English-speaking people, were written by Payne, an American. There are thousands of middle-aged, far better than this favorite air. The music to Payne's words was adapted by Sir Henry Bishop, but never composed by him. It is a very mediocre, Sicilian air, and was first sung, I believe, about 1830, in an opera called the "Maid of Milan" in London. It was a very well, and must have been very beautiful, in my belief, to

C. T. SISSON.

OUR MUSIC.

Kunkel's Royal Edition

JULIE RIVE-KING'S

"FRAGRANT BREEZES," <i>Rivd-King</i>	60
"SUPPLICATION," <i>Rivd-King</i>	60

Of Standard Piano Compositions with revisions, explanatory text, omissions, and careful fingering (foreign fingering) by Dr. Hans Von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel,

A Starry Night.....	Sidney Smith	75
La Baladine.....	Ch. R. Lybarg	75
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Monastery Bells.....	Leclercq Weir	50
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Chant du Berger.....	M. de Celar	75
L'Argentine Maunra (Silver Thalia).....	Eugene Kottler	75
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Nocturne in D-flat (Bleeding Heart).....	Dellner	60
Nocturne in D-flat of Concert.....	Kaiser	75

-79-

A QUERY ANSWERED.

DENISON, TEXAS.

Will you be kind enough to inform me through your correspondents' column if I am wrong in teaching my pupils that the dominant seventh chord in the key of C major is G B D F, and the diminished seventh B D F A \flat . A teacher in a certain Academy here tells those, to whom I have taught them in that way that I am wrong, and says that the dominant seventh in C is C \sharp E G B \flat .

The dominant G B D F is the chord of the dominant in C major, B D F and A \flat is the diminished seventh in the key of C major.

The chord given C² E G and B⁷ as given by the teacher in the Academy does not apply to C major, it 'is the diminished seventh in the key of D major.

Refer to any good work on harmony. We recommend Goldbeck's.

PART 1. 1.—Piano Solo (Overture) "Zampa," *Herold*. 2.—Violin Solo (7th Concerto, Op. 76) (a) *Andante tranquillo*, (b) *Allegro Moderato*, *De Beriot*. Mr. Frank Geokis Jr. 3.—Contralto Solo, "Sleep Thou, my Child," *I. D. Poulas*, Miss Adele Laets. 4.—Clarinet Solo, "Concertstück über vier Clarinetten," (Op. 12) *Wurß*, (a) *Allegro Moderato*, (b) *Andante Sostenuto*, (c) *Fineale Allegro*, Mr. Laurent 5.—Soprano Solo, "Ständchen an Aida," (a) *Allegro*, (b) *Fraischuecht*,¹ Weber, Fraulein Kavia I. Steinmeyer. 6.—Piano Solo "Santelli,"² (Polka de Concert) *Aiden*, Mr. A. J. Epstein.

PART II. 7c.—The Violin Solo, "Garri Owen," (Op. 33) *Vivace*, Mrs. Frank Gecks, Jr. 8.—Soprano Solo, "Shadow Song," (From "Le Paradon de Ploermel"), *Maybrier*, Miss Elise Matthews 9.—Barytone Solo, "Bedouin Song," *Kroegeer*, Mr. George H. Wiseman 10.—Clarinet Solo, "Theme and Variations," *Fleisner*, Mr. Louis Brun 11.—Recitation, "The Ruse of the Rascal," (From "The Rose Tree"), *Robinson*, Miss Elise Matthews 12.—Violin Solo, "The Rose Tree," *Robinson*, Miss Elise Matthews 13.—Soprano Solo, "The Rose Tree," *Robinson*, Miss Elise Matthews 14.—Piano Duet, "Operatic Fantasia," (Grand Potpourri), *M. J. Epstein*, Messrs. M. I. and A. J. Epstein 15.—Soprano Solo, "The Rose Tree," *Robinson*, Miss Elise Matthews 16.—Grand Duet, "Isby's Duet," (From "I Puritani"), *Belletti*, Messrs. George H. Wiseman and John A. Robinson.

[illegible]

The sixteenth Kunkel Popular Concert took place on December 30th. Slush below, mingled sleet and rain above, driven by a remorseless northwest wind, combined to make the night one of the most disagreeable possible. These had a very appreciable effect upon the audience, which numbered only a little over six hundred. The programme was a very interesting one, as our readers can see for themselves:

[illegible]

PART II. 9.—Chorus, "Bridal Chorus from The Rose Maiden," Coues. 10.—Piano Duet for two Pianos, "Mendelssohn's Midsummer Night's Dream Music," (Nocturne—Overture—Wedding March, *Ketteler-Kunkel*, Messrs. Charles Kunkel and E. B. Kroeger. 11.—"Christmas Oratorio," *Saint-Saens*.

The execution of all the selections was excellent with the exception of that of the sextette and chorus from "Lucia," which was marred in precision and proper balance—the result of over confidence and carelessness in rehearsals on the part of the sextette.

Mrs. Zaldie Rossiter Smith, whom we then heard for the first time, sang charmingly. Her voice is a light soprano of very pleasing quality and her execution shows long and well directed culture. She made many friends among concert goers by her work on this occasion.

The two piano playing of Messrs. Kunkel and Kroeger (on two Knabe grands admirably tuned by Mr. Bahrnen) was the most perfect I have ever heard of. It was a piece of music that no such playing on two pianos had been heard in before. It was a piece of music that was a perfect example of prediction, such nice balancing of power, such beauty of shading, delighted every one and astonished most.

The first of the two pieces, "The Swan," takes about half an hour to execute, closed the concert and was given in the same style, the accompaniments being furnished by the two soloists. The second piece, "The Swan," was a piece by Kroeger and Kunkel. The work is truly religious in its tone, and is a piece of music that is a perfect example of the author has nowhere allowed his music to override the text. The text has as evidently not shackled his music, and as a result the music is a perfect example of the author's art. The work was repeated and all show the hand of a master. The work was so perfect and we may then give a brief analysis of the work.

TUX HECTOR BERLIOZ STATUE.—The committee recently paid a visit to the studio of Lenné, Jun., who has been commissioned to execute the above statue, and has now completed a small model. Berlioz is represented standing in a meditative attitude, with his right elbow resting on a conductor's desk, and his left hand thrust into his pocket. In conformity with a very frequent habit of his. At his feet are various musical instruments and two volumes, on which are inscribed the names of his two favorite authors, Virgil and Shakespeare. The names of his own chief works are also inscribed on the base of the statue. The committee were highly pleased with the model.

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TANNHÄUSER.

(Wagner.)

Jean Paul.

Andante maestoso ♩ - 50.

The musical score is written for piano and voice. It begins with a tempo marking of 'Andante maestoso' and a metronome indication of 50 quarter notes per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into five systems. The first system is for the piano, featuring a melody in the right hand and a bass line in the left hand. The second system introduces a vocal line in the right hand, with the piano accompaniment continuing in the left hand. The third system continues the vocal melody and piano accompaniment. The fourth system features a more complex piano accompaniment with rapid sixteenth-note passages in the right hand. The fifth system concludes the piece with a final vocal phrase and piano accompaniment. Various performance instructions are included throughout the score, such as 'Ben legato' (very legato), 'sempre cres.' (always crescendo), and 'Ped.' (pedal). The score is copyrighted by Kunkel Bros. 1885.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The first system begins with a forte (ff) dynamic marking. The notation includes various musical symbols such as notes, rests, and slurs. Pedal markings, labeled 'Ped.', are placed below the bass staff of each system, often with a small circle indicating the pedal point. Some systems also feature a small star symbol. The page is divided into two columns by a vertical dashed line, with three systems in each column. The notation is dense, with many notes and slurs, suggesting a complex and technically demanding piece.

This page of musical notation is for a piano piece, likely a 19th-century work given the style and the use of the 'Ped.' (pedal) instruction. The music is written for piano and features a key signature of two sharps (F# and C#). The notation is organized into five systems, each consisting of a treble staff and a bass staff. The first four systems are connected by a single brace on the left, while the fifth system is separate. The music is characterized by dense chordal textures and arpeggiated figures. The right hand often plays chords or arpeggios, while the left hand provides a rhythmic and harmonic foundation with moving lines. Pedaling instructions ('Ped.') are placed below the bass staff in several measures, indicating when to depress the sustain pedal. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The overall style is typical of the Romantic era, emphasizing harmonic richness and expressive playing.

Musical score system 1: Treble and bass staves with complex chords and arpeggios. Pedal points are marked below the bass staff.

Musical score system 2: Treble and bass staves with complex chords and arpeggios. Pedal points are marked below the bass staff.

Musical score system 3: Treble and bass staves with complex chords and arpeggios. Pedal points are marked below the bass staff.

Musical score system 4: Treble and bass staves. The system includes the tempo change *Allegro* and the measure number 69. The bass staff has pedal points marked with asterisks.

Musical score system 5: Treble and bass staves. The bass staff has pedal points marked with asterisks.

Musical score system 6: Treble and bass staves. The bass staff has pedal points marked with asterisks.

First system of musical notation, featuring a treble and bass staff. The bass staff includes numerous fingerings (e.g., 5 3 2 1 2 3, 2 1 5 3 1) and pedal markings (Ped., Ped. Ped. Ped.).

Second system of musical notation, continuing the piece. It includes dynamic markings like *spres.* and *cris.*, and continues with fingerings and pedal markings.

Third system of musical notation, featuring more complex fingerings and pedal markings.

Fourth system of musical notation, including a *ff* (fortissimo) dynamic marking and various fingerings.

Fifth system of musical notation, featuring a *ff* dynamic marking and complex fingerings.

Sixth system of musical notation, concluding the piece. It includes the tempo marking *molto rit.* and the word *ard*, along with final fingerings and pedal markings.

Cantando con espressione $\text{♩} = 60$.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*, and fingerings are indicated throughout.

Second system of musical notation, continuing the vocal and piano parts with various fingerings and articulation marks.

Third system of musical notation, featuring a vocal line and piano accompaniment with dynamic markings *p* and *pp*, and fingerings.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes the instruction *marcato il canto.* and dynamic markings *p* and *pp*.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes the instruction *cres. cen. do* and dynamic markings *p* and *pp*.

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes the instruction *cadenza* and dynamic markings *p* and *pp*.

dolce.

Ped. Ped.

simili.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

dim.

Ped. Ped.

Allegro 12

or

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. The system ends with a double bar line.

Handwritten musical notation for the second system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. The system ends with a double bar line.

Handwritten musical notation for the third system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. The system ends with a double bar line.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. The system ends with a double bar line.

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. The system ends with a double bar line.

Handwritten musical notation for the sixth system, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5 above the notes. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 1, 2, 3, 4, 5) and a dynamic marking of *ff*. A pedal point is indicated by "Ped." with a star symbol.

Second system of musical notation, continuing the piece. It includes complex chordal textures and fingerings. A pedal point is indicated by "Ped." with a star symbol.

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a series of "Ped." markings with star symbols, indicating sustained pedal points.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a series of "Ped." markings with star symbols, indicating sustained pedal points.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a series of "Ped." markings with star symbols, indicating sustained pedal points. A "cres." marking is also present.

Sixth system of musical notation, featuring a treble and bass staff. The music includes various fingerings and a series of "Ped." markings with star symbols, indicating sustained pedal points. A "ff" dynamic marking is present.

First system of musical notation. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and single notes. Pedal markings (Ped.) are present under the bass staff. Dynamics include *ff*.

Second system of musical notation. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and single notes. Pedal markings (Ped.) are present under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and single notes. Pedal markings (Ped.) are present under the bass staff. Dynamics include *ff*. Asterisks (*) are placed under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and single notes. Pedal markings (Ped.) are present under the bass staff. Dynamics include *ff*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and single notes. Pedal markings (Ped.) are present under the bass staff. A bracketed section in the treble staff is marked with a 'B' above it.

Sixth system of musical notation. Treble and bass staves. Treble staff contains rapid sixteenth-note passages with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and single notes. Pedal markings (Ped.) are present under the bass staff. A bracketed section in the treble staff is marked with an '8' above it.

8

ff *sf*

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

ff *sf*

Ped. Ped. Ped. Ped.

ff *sf*

Ped. Ped. Ped. Ped.

8

ff *sf*

Ped. Ped. Ped. Ped.

5

8

ff *sf* *ff* *sf*

Ped. Ped. Ped. Ped.

LUCIA DI LAMMERMOOR.

(Donizetti)

Carl Sidus Op. 126.

Allegro ♩ - 144.

Secondo.

p *f* *mf* *Larghetto* ♩ - 72.

LUCIA DI LAMMERMOOR.

(Donizetti.)

Carl Sidus Op. 126.

Allegro ♩ — 144.

Primo.

Secondo.

Musical score for a piano piece, labeled "Secondo." The score is written in bass clef and consists of six systems of music. The first system includes a "cres." marking. The second system has a "f" marking. The third system has a "mf" marking. The fourth system has a "cres." marking. The fifth system has a "Ped." marking. The sixth system has a "Ped." marking. The score is written in bass clef with various musical notations including notes, rests, and dynamic markings.

Primo.

5 3 2 1 4 3 2 1 5 4 3 2 1 3 1 3 2 3 2 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the song, and the second system contains the final two measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a single staff with a bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of eighth and sixteenth notes, with some measures containing triplets. The song concludes with a final chord in the key of D major.

1 2 3 4 1 2 3 4 3 4 1 3 2 3 5 1 1 2 3 4 3 4 1 3 2 4 5 2 3 4 5 6 7 8

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves of the piece, starting with a treble clef and a key signature of one flat. The second system contains the next two staves, which include dynamic markings such as 'cres.', 'f', and 'sf'. The notation includes various musical symbols like notes, rests, and accidentals, along with fingerings and articulation marks.

A musical score for the song "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 2/4. The score includes fingerings (numbers 1-5) and breath marks (indicated by a dashed line) for the voice part. The piano part features chords and arpeggiated figures. The lyrics "The Rose Tree" are written below the voice staff.

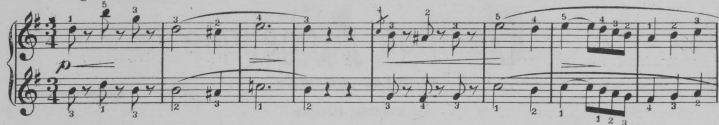
Allegretto 6. - 72.

Secondo.

This musical score is for a piece titled "Allegretto 6. - 72. Secondo." It is written for piano in 3/4 time. The score consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat signs.

Allegretto. ♩ - 72.

Primo.



Carillon Angélique

(ANGELIC CHIMES.)

J.J. Voellmecke.

An Evening Reverie.

Moderato. ♩ - 84.

The musical score is arranged in four systems, each consisting of a piano (piano) staff and a carillon (carillon) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'f' (forte), 'p' (piano), 'con espressione', and 'Ped.' (pedal). The score is marked with asterisks (*) and numbers (1, 2, 3, 4, 5, 6, 7, 8) indicating specific measures or sections. The first system begins with a 'f' dynamic and a 'Ped.' marking. The second system includes a 'p' dynamic and a 'Ped.' marking. The third system includes a 'con espressione' instruction and a 'Ped.' marking. The fourth system includes a 'Ped.' marking and a final double bar line.

Giocoso.

First system of musical notation. Treble and bass staves. The treble staff contains eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The bass staff contains chords and single notes, with 'Ped.' (pedal) markings below. There are 'x' marks above some notes in the bass staff.

Second system of musical notation. Treble and bass staves. Similar to the first system, with eighth and sixteenth notes in the treble and chords in the bass. Includes 'Ped.' markings and 'x' marks. A 'rit.' (ritardando) marking appears towards the end of the system.

Third system of musical notation. Treble and bass staves. Continues the piece with similar notation. Includes 'Ped.' markings and 'x' marks. A 'rit.' (ritardando) marking is present.

Fourth system of musical notation. Treble and bass staves. Includes 'Ped.' markings and 'x' marks. A 'rit.' (ritardando) marking is present. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

Fifth system of musical notation. Treble and bass staves. The treble staff features more complex rhythmic patterns with slurs and fingerings. The bass staff has chords and single notes with 'Ped.' markings. The system concludes with a double bar line and a key signature change to one sharp (F#).

con espressione.

First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, including grace notes and slurs. The bass clef staff provides harmonic support with chords and single notes. Pedal markings are indicated below the bass staff. The system concludes with a double bar line.

Leggiero.

Second system of musical notation. The treble clef staff contains complex rhythmic patterns with many beamed sixteenth notes and slurs. The bass clef staff continues the harmonic accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. The treble clef staff shows a continuation of the intricate melodic and rhythmic patterns. The bass clef staff maintains the harmonic foundation. Pedal markings are indicated below the bass staff.

Fourth system of musical notation. The treble clef staff features rapid sixteenth-note passages. The bass clef staff provides accompaniment with chords and moving lines. Pedal markings are shown below the bass staff.

Fifth system of musical notation. The treble clef staff includes a dynamic marking of *f* (forte) and continues with complex rhythmic figures. The bass clef staff provides accompaniment. Pedal markings are indicated below the bass staff. The system ends with a double bar line.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamic markings: *f* (measures 1, 3), *p* (measures 2, 4). Pedal points marked with asterisks (*) below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamic markings: *p* (measures 5, 7, 8). Pedal points marked with asterisks (*) below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamic markings: *p* (measures 9, 10, 11, 12). The instruction "con espressione." is written above the treble staff in measure 9. Pedal points marked with asterisks (*) below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamic markings: *p* (measures 13, 14, 15, 16). Pedal points marked with asterisks (*) below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. The instruction "Harmonioso." is written above the treble staff in measure 17. Dynamic markings: *p* (measures 18, 19, 20). Pedal points marked with asterisks (*) below the bass staff.

Allen's Echo Song.

Words by Frederick Enoch.

Music by G. B. Allen.

Allegretto ♩. - 66. *echo.* *echo.*

2. Der Jä - ger klettert den Felsenpfad Im dümmerschein hin - ab, Der

1. Die Schatten schleichen ü - ber's Thal Schönglänzt der A - bendstern; Vom.

2. Gruss des Alphorns ruft ihm zu: Komm, Käger, komm herab! ... Die Nacht ist da still ist's im Thal Die

1. Spinnrad macht sich auf die Maid: Noch ist die Heer - de fern, Der A - bendwind trägt ihr den Schall Der

1. Zie - gen glöcklein her Sie stösst ins Horn das E - cho bringt Des Grusses Wieder - kehr

or thus 2nd verse.

[illegible]

sweet by e - cho borne..... The mai - den's cha - let horn. la.....
 süß das E - cho klingt..... Das fro - he Grusse bringt. la..... la.....
sostenuto. *cres.*

pp la..... *ff* la..... *pp* la..... *ff* la..... la..... la..... *pp* la.....
 la la la la

la..... la..... la.....
 la la la la la la la la la la.

f *ff*

Ped.

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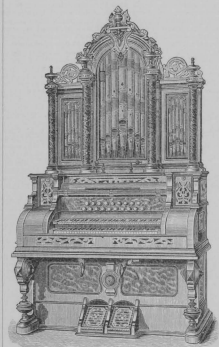
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Supr.

he called the Berlin Opera House, "Hulsen's Circus" (Hulsen is the name of its manager). How he said something still stronger at a Monday matinee. He gave the Viennese to understand that in 1882 they had not yet understood Beethoven, and now they understood Brahms just a little. This was a little small in the hall and was big one in the daily press. Foreign newspapers had the speech (usually inaccurately) telegraphed to them, and they were sure that while as a musician Herr von Bulow was an unusually good musician, as a speaker he was quite out of time (over-landed). The Viennese, however, thought: "We must go there again to hear him give good music and poor lectures," and so it came that on Tuesday evening the large concert hall of the Musikverein was filled to overflowing. Herr von Bulow and his orchestra played again remarkably well. The former, however, made no speech this time, but instead stuck a well-filled pocket-book into his pocket and steamed away with his faithful troupe back to Melrose.

The moral of the story is this: "Great musicians do right make some speeches and only small ones find it to their advantage sometimes to keep silence. Since I reckon myself as belonging to the latter sort, I will now endeavor to practice the latter virtue, and for this time I will say *Adieu!*"

CHARLES SCHULLECKER.

HOW THEY WRITE IN NEW YORK.

"Down Easters" are so fond of poking fun at what they call the illiteracy of the West that we succumb to the temptation to give as a specimen of New York culture (*verbatim ad liberam*) the following letter received by our publishers here as we go to press from one of the enlightened portions of the Empire State. Of course the types cannot reproduce the chirography.

Jan 3 1885

Dear Sir

would like you would send me the sample of the first two stodes on a piano and also i want you to let me if you got in some easy note Books i can play a little on a violin ppe and i would give anything if i could learn by note if you have any sample sheets contain the first to stodes on a violin i will send after some books if i see that i can learn by note yours truly

address

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REUBEN R. SPRINGER.

BORN 1880, DIED 1884.

HE noble hearted and generous man whose name heads this notice was called over to the unseen life, Wednesday morning, December 10, 1884, full of years, and loved and honored as few men have been.

The musical people, not only of Cincinnati, but of the whole country, have reason to rejoice in the thoughtfulness of Mr. Springer in inaugurating enterprises which have so largely contributed to the advancement of music in America, for although the great Music Hall, which he gave the city of his residence, the encouragement given to the cause of music has been far beyond merely local interest. His donations to the College of Music have now placed it in the ranks of endowed institutions. The beautiful Odeon, the concert hall of the college, was his latest benediction to that institution, the first from the legacies mentioned in his will. Our last meeting with Mr. Springer was at the Odeon, at the first Philharmonic concert, which he seemed much to enjoy.

Mr. Springer's gifts to Music Hall, the Exposition Buildings, and other prominent public purposes are recorded as follows:

Original Subscription to Music Hall	\$125,000
Additional (November, 1879)	20,000
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Additional (January, 1878)	20,000
To Organ Fund	5,000
Funds for Carving	5,000
Art Museum Fund	10,000
Exposition Buildings	10,000
New Building, College of Music	15,000
To the Odeon	about 10,000
College of Music endowment	80,000
To move the Post Office to Eden Park	20,000
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Mr. Springer, in his will, gives to the College of Music 1,000 shares of Pittsburgh, Ft. Wayne, and Chicago Railroad stock, which yields about \$7,000 per year. The Art Museum Association gets 20,000 and 400 shares special guaranteed stock of the above road; the Music Hall Association, 750 shares special guaranteed stock Pittsburgh, Ft. Wayne and Chicago Railroad, yielding per year about \$3,250. Mr. Springer's other legacies are many and generous, and a fitting culmination to a successful life in every sense of the word. May he have many imitators.—*Church's Visitor.*



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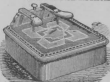
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THE NEED FOR THOROUGHNESS.

THE following is sent us for insertion by the secretary of the Petersilea Academy of Music, etc.

In this country where the fall from opulence to poverty is often sudden and unexpected. Young people should heed the advice of the graybeard, who have perhaps paid the price of a life's failure for their experience. Not the least important of such advice is this: Set yourself to master some one avocation which will yield a subsistence, if not a fortune; that should adversity overtake you, you may have something to rely upon that cannot be taken from you. Master that avocation we say. Be not content with a superficial knowledge of it. Be thorough in it from the foundation up. There is always a demand for skilled labor, or a master of his business or profession whatever it be.

The following is an instance of such demand:

MEMPHIS, TENN., Dec. 18, 1884.

PROF. PETERSILEA,

Petersilea Academy of Music, Boston, Mass.

Your pupil, Mrs. Fitts, died last week leaving about fifty pupils without an instructor. Can you recommend a successor who teaches by the method, to class that meets on the 20th instant for consultation.

W. P. MILLER.

But this is only one appeal of many for thoroughness and Mr. Petersilea calls upon his former pupils and graduates to keep him notified of their residence if they wish to avail themselves of such opportunities as the above.

"WHAT 'S IN A NAME?"

IT would seem from the following, related of himself by Franz Listz, that America has not a monopoly of cant in music.

When I was very young, I often amused myself with playing school-boy tricks, of which my auditors never failed to become the dupes. I would play the same piece, at one time as of Beethoven, at another as of Czerny; and lastly as my own. The occasion on which I passed myself off as the author, I received both protection and encouragement: "it really was not bad for my age. The day I played it under the name of Czerny, I was not listened to; but when I played it as being the composition of Beethoven, I made dead certain of the 'Bravos' of the whole assembly. The name of Beethoven brings to my recollection another incident, which confirms my notions of the artistic capacity of the *didand*. You know that for several years, the band of the Conservatory have undertaken to present the public with his symphonies. Now his glory is consecrated: the most ignorant among the ignorant shelter themselves behind his colossal name; and even envy herself, in her impotence, avails herself of it, as with a club, to crush all contemporary writers who appear to elevate themselves above their fellows. Wishing to carry out the idea of the Conservatory (very imperfectly, for sufficient time was not allowed me), I this winter devoted several musical performances almost exclusively to the bringing forward duets, trios and quintets of Beethoven. I made sure of being wearisome; but I was also sure that no one day say so. There were really brilliant displays of enthusiasm; one might have easily been deceived, and thought that the crowd were subjugated by the power of genius; but at one of the last performances, an inversion in the order of the programme completely put an end to the error. Without any explanation, a trio of Pixis was played in the place of one by Beethoven. The 'bravos' were more numerous, more brilliant than ever; and when the trio of Beethoven took the place assigned to that of Pixis, it was found to be cold, mediocre, and even tiresome; so much so, indeed, that many made the excuse, so pronouncing that it was a piece of impertinence in Monsieur Pixis to presume to be listened to by an audience that had assembled to admire the masterpieces of the great man. I am far from inferring by what I have just related, that they were wrong in applauding Pixis' trio; but even he himself could not but have received with a smile of pity the applause of a public capable of confounding two compositions and two styles so totally different; for, most assuredly, the persons who could fall into such a mistake are wholly unfit to appreciate the real beauties in his works.

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MOZART'S PIANOFORTE had five octaves F to F, and Clementi's had no more till about 1780, when five and a half octaves were gained by going up to the next G. In 1796 appeared the first piano with six octaves, from C to C, and this compass was that of the grand pianoforte, given by Neapolitan Broadwood's to the great London house, in Beethoven in 1817, the only he used for the rest of his life. The general introduction of six octaves compass, whether from C to C or F to F, was not until 1811, when the six and a half octave compass of the grand pianoforte was replaced by the grand extension to seven octaves by G, and then A, upward, and to the lowest A, downward, was not everywhere completed until 1830.

Max, or REMONAT relates in her *Memoir* the following anecdote of Grétry. As a member of the Institute, Grétry was used to attend pretty regularly the Sunday receptions, and, on more than one occasion, given by Napoleon. Broadwood's dim recollection of his face, went up almost mechanically and asked him his name. Grétry replied rather indifferently to the sterner question, and, perhaps, somewhat wounded at not having made a more important personage, he said, "I am Grétry, in his usual abrupt style of interrogation, enquired: "Well, and who are you?" Grétry replied rather indifferently: "I am still Grétry, Sir." After this the Emperor always

Of Mr. TENNYSON, whose personal appearance is somewhat byronic, a story is told, which would be good if it were certainly true. He is said to have been standing with a friend in Paris, and one day asked his companion, who was going out, to tell the porter at the lodge to keep the fire in. His friend's French, however, was of a mediocre quality to say the least, so that he ordered the porter to assume the form of *Ne laissez pas éteindre le feu* / enluminated with much demonstrative gesticulation. When Tennyson, soon afterwards, wanted to get out, he found the door of the room guarded by two stalwart men who refused to let him pass. The while Tennyson grew, of course the more the men were convinced that he was a dangerous lunatic, and resisted all his attempts to escape till the mislucky friend came back, and the error was explained.

THE YOUNG AMERICAN violinist, Miss Nettie Carpenter, who recently, on tour with Mr. Sims Reeves, achieved such a brilliant success in the provinces, has been the victim of what seems to be a malicious and deliberate conspiracy. On Tuesday, November 24th, while attracted in Westbourne Grove by a crowd gathered round a horse that had fallen, a large portion of her long and flowing hair was severed from her head. The very next day, in Oxford Street, while returning from a concert in the Albert Hall, a similar outrage was perpetrated. The extraordinary recurrence of the dastardly act on consecutive days has naturally given rise to all manner of conjectures in some quarters or another professional jealousy has been aroused; and, in consequence, as a measure of self-protection, a detective has been employed to follow the young lady whenever she walks abroad.—*Edmund Arnold*

A MUSICAL scandal, the like of which has never been witnessed before, was enacted recently at a concert given in the large hall of the London Conservatory by Her von Bulow, who but a few months ago was the hero of a similar scene at the Grand Opera House in Paris. The concert hall was crowded, and among the audience were the Emperor of Austria, the King of Prussia, the Duke of Saxe-Coburg, the Duke of Mecklenburg, and the Duke of Baden. The programme included Beethoven's overture to "Egmont." After the previous numbers had been played, Her von Bulow stepped forward to the front of the platform, and uttered from his lips the previous day's lesson of the *Præfation*, addressed the audience in a tone of mingled ill-temper and irony. He said that the journal in which he found fault with his previous rendering of Beethoven's "Egmont," and that, as he would not like to wrong the great composer again, his orchestra would play instead the "Academic Overture" of the Austrian Brahms. The public indignantly protested and called for Beethoven's overture, which after some hesitation on the part of Her von Bulow, was produced. Brahms's "Academic Overture" was then executed, but Her von Bulow, after putting on his overcoat, once more addressed the audience: "I cannot render it on the piano-forte," he said, "and my muscles are too tired to play it themselves." It would be difficult to describe the angry feelings aroused among the public by Her von Bulow's behavior. It is questionable whether he will ever be asked to play in public again. Neither the presence of royalty nor the fact that he was performing to the most musical and appreciative audience in Europe prevented him from giving vent to his wounded vanity by a suddenly and unjustifiable manifestation.

ARE THE ENGLISH MUSICAL.

WHO will say that Mr. Gounod would not have succeeded as a diplomat, after reading the following answer to the editor of *The Lute* (a London musical journal) who had written to him asking him whether, in his opinion the English were a musical people?

"Sir:—You ask me whether the English are or are not a musical people? You place me thereby in a very delicate position; not so much in reference to the English people as to the question itself. Congresses are often called together for the discussion of questions far less interesting. According to my idea, there exists no people that is anti-musical. Music is an element in human nature. There are individuals who are insensible to or refractory to musical influence; these are invalids. As yet there exist no hospitals to cure such invalids, but some day there may be—they would not be the least useful—but until then, while other forms of barbarism have to be managed and driven under foot. Time is too short to treat this very interesting subject 'in extenso'."

As for myself, I can only congratulate myself on the reception which England gave my works, and I know that England is loyal to her loves and hates. Accept, Sir, the assurance of my sincere regard.
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COMICAL CHORDS.

WEDDINGS are numerous. The frost is slipping the bachelors.
SONG OF THE BAKER—"I Knewd Thee Every Hour." The first note of the song is dough.

A MUSIC SELLER announces in his window a sentimental song: "Thou hast loved and left me," for three cents.

A YOUNG lady when recently asked if she was a singer, replied that she only sang for her own "amusement."

It said he wanted her to be his helpmeet, and she replied that she could never be more than an assister to him.

WHEN you see a crowd attracted by the tooting of a little German band, you see what the French mean by a *bande* ensemble.

THE latest London song is called: "My Love She is a Kitten." It would make a splendid serenade for a small back yard party.

The manager of a church fair when asked if there would be music each evening replied: "No but there will be singing."

"If you do not want to be robbed of your good name," says the Minneapolis Tribune, "don't have it printed on your umbrella."

A PHILADELPHIA barber refused to color Bob Ingersoll's mustache on the plea that it should never be said to him that "he died an infidel."

THE PULPING Pianos—One of the members of the St. Louis Browns base ball nine has joined a singing class, so as to learn how to pitch his voice.

"WASN'T the first of the season," this morning, Mr. Hysen "the neighbor asked the greeter. Don't know for certain," cautiously replied the host and bowed himself out.

"THAT'S the first of the season," remarked a dancing master as his young hopefuls stood on a tack. Then the music started and the band began to play.

THE only jokes known like to read are those which reflect ridicule upon men. On taking up a paper a woman invariably turns to the marriage column.

MUSIC TEACHER TO PUPIL—"You see the note with an open space, that's a whole note. Can you remember that?" Pupil—"Yes'm. A whole note is a note that has a hole in it."

THE Zulu lady wears her wedding ring in her nose. A double purpose is thus served. It discourages promiscuous kissing, and she is in little danger of losing her ring. She always uses where it is.

"What would you charge me for one cutlet?" asked List, when Prince Esterhazy, who owns immense flocks, inquired what the renowned musician would charge for playing only one piece at a party.

"BROKE, broke, broke!" in the song of the surf on the rocks and beach at the Golden Gate, and "broke, broke, broke," is the sad echo of the mining speculator, miles away—*Sharks' Zander*.

"WHAT is the meaning of a back-biter?" asked a gentleman at a Sunday school examination. This was a punner. It went down the class until it came to a simple orphan, who said: "Perhaps it's a flea."

THE Japanese premier, Prince Kuroi addressed General Grant in English, so called, in order to compliment him by assuming that he was born to command. He said: "Sire! Brave General! you have made me lost by falling from the spine of the Lutheran Church. Only those who know the height of the temple can measure the depth of our grief—*Obituary columns of a German newspaper*.

IT is said that as soon as a Chinaman marries an American lady in this country he amputates his queue. This is conclusive evidence that the headdress China has an close student of married life in this country.

A MINISTER, walking with a friend stepped on an icy pavement and slid down the sidewalk. "Just his head and shoulders stood on slippery places." "I see they do," replied the fallen preacher.

ACCORDING to the poet Campbell, "The sentinel stars set their watch in the sky." As long as they don't set "grandfather's clock" in the sky, we shall be willing to go there. Their watch has never been set to music.

DEACON JEDY remarked to a pious companion that the kingdom of Satan was to be destroyed, and asked him if he wasn't glad of it. "Yes," he replied, "I suppose so, but it seems a pity that it is in this world."

THE END OF ALL THINGS—Mistress (to her late servant)—Well, Mary, how have you been since you left me? The servant (who was now a free woman)—I'm well, ma'am, I don't live anywhere, ma'am. I'm married, ma'am.

"TALL stories," remarked a telegraph coach with the butt end of his head pinned and afterwards forcefully sucked the same, while wailing a wailing, suddenly found a hole in it, but it seemed to be foreign to the subject under consideration.

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